Nor has he any notable sense of rhythm,

and more than once he went astray on that score in the most familiar bits of

On the other hand, boys of 12 who

Notes of Music and Musicians.

de society?

the short time since its for did some very good work. along a line which if propsuted would materially immusical situation in Salt ine which would improve the te in music, it would raise and of musical performances ily needs to be raised, and it ate Salt Lake City among h are regularly visited by

stood at the time of the ion of the society that the y orchestra would be reor-Now since Harold Bauer's only has nothing been heard general seems to have faded

erely hoped by all lovers of that this is not the case. A ded for some time, and there to be no valid reason why it not be conducted, at any rate, of be conducted, at any rate much expense at first, and on a paying basis. The ason the first two ventures of dety were not large, and the there having been assessments ot discourage the members at they are really lovers of music, vantage of hearing real stars may them for the small extra they will be put to.

whole trouble at present lies e Sait Lake public. Sait Lake is the reputation, within the of the State of Utah, for being oving; Utahns pride themselves musical. And the truth is ng musical. And the truth is ey are ardent lovers of all music hey can get for nothing. This sen instanced again and again, anagers and concert promoters aund it out to their cost. Of the reat stars that passed through the last scason, Pattl, or rathef Grau, lost money here, while and the Dusa orchestra bareeven. The Philharmonic was avoid assessing its members attractions as Lilian Blau-Harold Bauer, Rubin Goldlectures, which were not only at is over 3000 miles away from est Wagner opera, came near g the Unity club money for the t had been the means of af-

the audiences. son of this is to be found in cason of this is to be found in ount of free music that is ren-n and about Salt Lake. Three week large audiences, not visitors, but composed mostof visitors, but composed most-ilt Lakers, crowd the tabernacie of the free organ recitals. But rof. McClellan charged the sum, y exorbitant, of 25 cents, for a on of his Denver Festival promany of the music-loving Salt Lake were found willing

dr 25 cents? aturday evenings the upper part n street is crowded by people me out to hear Heid's band meir open air concert. Liberty i crowded every Sunday afterevery Wednesday evening, same band give their conwhich it is impossible to for admission. But when the my orchestra gave two conwhich they performed works mer for which all honor is due mbers and Arthur Shepherd, nductor, the loss on the two amounted to \$600.

the work done by that orches-uld have done credit to any In the heavy work it was evihat it was a new organization, all the lighter pieces Mr. Shepthe renderings that called for hest praise. The programs were own, and the showing made by heatra in those two concerts inthat with time and hard work done fustice to finest orchestral works. Yet in asic-loving public there were igh people who cared to pay erate price and turn out and

se, it is true that a large secpopulation of the city is n to pay good money for in-nusic. Whenever a missionary out a benefit concert is given his ward. As these concerts be given with a minimum of they naturally have to be given minimum of talent. The perthey naturally have to be given minimum of talent. The perdo their best, but they cannot e fact that their best is not paying for. And one cannot people very much if they feel ter paying out money for inmusic, which they really feel to do, they have none to spare the that would be really specific that would be really specific. c that would be really worth

It is up to the Philharmonic It is for them to come to the to be put to some expense in ing until the public at large en educated up to appreciat-demanding good music. And ense which they may incur, per-and individually, may be re-o a minimum with careful man-t. They started in the right doing things on a small residence.

doing things on a small scale; here are enough members who thence and who will stay with Lake will develop the love for which at present is uncultivated certain extent dormant.

Evening Song Service.

ial song service has been arin place of the regular service Central Christian church this at 8 o'clock. The program fol-

oluntary, Miss Pearl Rothschild. from "Sacred Heart of Jesus" ---- Gounod lloria Patri

Babylon" M. Watson Will Sibley

Tannhauser Elizabeth's

Edward Moore (nee Pinker-lope's Heavenly Star," ar-rom Batiste's "Communion,"

"Messe Solemello".....Gounod

utlook Not Encouraging.

ather discouraging picture of the American singer is slie's Monthly. "After years of fruggle and study a singer may failed as successful. What is ard? The season is short—a few of fall festivities, a week or two dimas concerts, and a few weeks as festivals, with a sprinking dual concerts between times, be obtains an engagement there is more preparation necessary being up her knowledge of the

work to be given and singing the rehearsals—often public—with the local
chorus the day or the afternoon before
the performance. She must watch for
drafts; a cold would disable her completely. She must be constantly careful of the almosphere she herethes.

tuoso whom such critics as Philip Hale
of Boston declared to be "the greatest
planist of the age."

More of Vecsey.

Much has been written and much has

ful of the atmosphere she breathes.

She receives as compensation \$200, \$200, or \$400, from which must be deucted many expenses. There are probably not a dozen American concert and oratorio singers who clear \$10,000 a year om singing, including \$1900 or \$1500 they receive from churches or syna-sogues. And the study and work they lid at the start was only a beginning of study and work they must do all their lives. Of the rest a few make a considerable amount of money by being invited to wealthy private houses, singing for people there and receiving checks the next day for their kindness. The kindness. The vast majority of the re-mainder exist on \$25 and \$50 concert work, or take to teaching, or drift into comic opera, or in the end weary of it all and do something else."

Andrew Carnegie and Music.

At a dinner given in his honor by the worshipful company of musicians of London, Andrew Carnegle referred to the immense influence which music ex-ercised in human life. With him that influence began early in life—at his mother's knee, where he learned the songs of Scotland. Of the technic of music he knew nothing. He only knew that he loved the whitering of the that he loved the whispering of the wind in the trees, the roar of the water-fall and the lash of the waves. He fall and the lash of the waves. He found in music something more than onjoyment. He believed that roads led from music to everything that was good, and he remembered long ago in China, while studying the works of Confucius, being struck with a remarkable tribute to music: "Ah, music sacred tongue of God, I hear thee calling and I come." He never rises in the morning, whether in America or at Skibo, without listening to the organ pealing forth some grand work, and it pealing forth some grand work, and it seems to tell him that human life is worth living and that the highest worship of God is the service of man. Nor was he alone in finding music a great support to correct living and elevating thought. The late Herbert Spencer found solace in it, and where would they find a greater devotee of music than the English Prime Minister?

The Volunteer Choir.

J. Warren Andrews, who recently gave an address at Newburg, N. Y., on he problem of the volunteer choir, evidently has never heard of the great Tabernacle choir of this city, or he would change his mind, especially in so far as the first sentences of his address are concerned. He says:

A purely volunteer choir cannot, I believe, be made a permanent success, at least in large cities. Besides having had large experience in such matters, I have watched the rise and fall of many such organizations, started under the most favorable auspices and conducted by the most efficient conductors. The volunteer choir cannot be depended upon, even at a critical time, to say nothing of the ordinary occasion. I need not cite occasions where, in spite of most careful and anxious preparation, the poor director comes to his place only to find the faithful with poor voices present and the unfaithful with voices present and the unfaithful with good voices absent; possibly the tenor, who had an important solo, had gone to a party, or the evening was too pleasant for the leading soprane to withstand the temptation of an invitation to walk in the park with her young man. When the volunteer choir is a necessity, its members should be made to feel, by every means possible, their individual responsibility for its their individual responsibility for its success. Probably most of its constituency will, in some way, be interested in church work. In this case, if an ap-peal to their loyalty will not avail in keeping them constant, they must trust to chance for their attendance. If three-quarters of the vast army of choir applicants who are members of furious. And so on until the inevitable churches, and who, in consequence, owe "number" from Paganini ends the resome support to the church's welfare. would devote a portion of their small talents and time to assisting in the service of praise there would be no lack of voices to fill the choir. If a large proportion of those possessing fair voices could but know of the hopelessness of their struggles for recognition as soloists of renown, they would de-vote their energies in other channels. studying music, not for the profession, but their pleasure and the good they may do to others. In these days, unless one has a voice of exceptional quality, it is of no use to enter the

it is of no use to enter the ranks in competition for high salaried positions with those who have. Few of the vast number of choir applicants heard each year by the city directors have any claim for consideration, where a first-class quarconsideration where a first-class quartette singer is desired. Ang suggestion that the singer might prove helpful in the chorus is received with offense. Some few friends (*) have, possibly, flattered the poor singer into a belief that fame awaits her with open arms. Friends (*) might be a little more careful could they but foreknow the great expense, self-denial and trouble to which their thoughtless remarks put these young aspirants for fame. Occasionally a singer expresses a willingonsideration where a first-class quarsionally a singer expresses a willingness to begin at the bottom of the lad-der, though not often. Bear in mind, I am speaking of the ordinary voice. The exceptional voice is a gift, given to lead. It is a gift we cannot all possess, though the possession of it by no means imples a musical education; this must be acquired by diligent study, great

elf-denial and sacrifice. In selecting voices for the chorus too great care cannot be taken. A single voice of doubtful quality is often sufficient to spoil the efforts of the whole choir. It is easier to keep such voices out than to get them out after they are in. Tact is a very necessary adjunct to the choir-master's office.

Great Pianist Coming.

Few people, probably, know that De Pachmann, the piano virtuoso, who will again delight American audiences this season with his wonderful playing was a "violin prodigy" in early childhood. His father a doctor in philosophy and law at the University of Odessa, and a violinist of note, was his son's in-structor and the young Vladimir by the time he was 10 years old had become time he was 10 years old had become proficient enough to astonish the public with his mastery of the violin. However he prefered the plano for his life work and when he was 18 he went to the Vienna conversatory where in two years he was awarded the highest honor—that of laureate. Ever since then he has given up his life to study and practice, and concert giving in all the European countries, and now that he pays his fourth professional visit to this country at the height of his powers and the zenith of his fame, the forthcoming tournee promises to be a long series of brilliant triumphs for the virseries of brilliant triumphs for the vir-

of Boston declared to be "the greatest planist of the age."

Much has been written and much has been said regarding Franz Vecsey, the twelve-year-old violinist who has been the sensation of Europe during the past season, and who comes to America for tour this winter. What may be considered a calmer judgment of the boy's like Kubelik's, for example, and it does powers is summed up in the following letter from H. T. Parker, the London correspondent of the Transcript:

The audience waits eagerly. Then as list in the fullness of adult powers. At

have a preternaturally sure and supply

technic, and they may produce a very brilliant one. Those are Vecsey's best gifts. The masters of the violin might envy the purity of his intonation, when he is not tired, the agility and the certainty of his fingers, the large sweep of his bowing, the flawless accuracy with which he surmounts every technical obstacle that even Paganini can rears The case, the surety, the seeming unconsciousness of it all are indeed persuaeive. Vecesy's tone, too, its singularly large, lively and brilliant. It has no individual beauty and delicate charm, like Kubelik's, for example, and it does not run very deep. But at moments it

'Carmen.'



Miss Nannie Tout of Ogden, who charmed the great audience gathered at the Theater Monday evening. Miss Tout has a magnificent voice, and critics are predicting that within a few years she will be one of the world's great singers.

a little boy comes on the stage it breaks into the heartiest applause. He is a lit-tle boy of about 12, with a close-cropped head that is Czech in all its lines, in the brown skin and the sharp eyes. The little boy's face is a bit haggard, as though he were tired of things in general, and distinctly surly, as though he resented this occasion in particular. He bobs his head wearily and mechanically at the audience, shoulders his violin and to a piano accompaniment, plays one of Wieniawski's concertos. While he plays the faintest rustic in the house seems a noise, so breathlessly do the audience listen. At the end of each movement there are bursts of the sincerest applause. Then the white sailor suit with the blue collar disappears through the women that encircle the platform. Somebody thumps out something on the applano. Next the little boy reappears in and plays Hubay's distortions of parts of "Carmen." He does it much less well If than he did the concerto, but the attention is breathless, the applause almost

cital:

The little boy is Franz von Vecsey. whom for two months London has been halling a prodigy of prodigles and wearing out with recital after recital, and private appearance after private appearance. He has played before the court, and the Queen has received him in private audience, the details of which, mmediately sprinkled upon a curious town, were unintentionally humorous in the effort of the boy to talk precoclously up to her and she to talk "graciously down to him. Elderly musicians like Joachim have mumbled to heaven to preserve the boy. (Happily a sensible mother has taken a more practical and mother has taken a more practical and mundate step to that end, by carrying him off into retirement at Hamburg.) Ardent reviewers, eager to be "in the movements," as they say in London, have discussed the "intellectual" and the "emotional" quality of the violin-playing of a child of 11 or 12. Managers have outbidden each other to engage him, and late next winter we in America are likely to hear him. Meanwhile. ica are likely to hear him. Meanwhile, every recital has been crowded to the doors with the same port of audience as that which filled St. James's hall the other night. In more respects than one it recalled the audiences at "Parsifal" last winter in New York.

Now, the "intellect" and the "emo-tions" of even a prodigy of 12, who in many ways is a normal lad, do not count for much with same people of musical intelligence and knowledge. Mental grip and emotional expression come in too large measure from experience of life, such as no youngster could have, or, probably, imagine. Discussion of them is just a symptom or two of the fad for prodigles in which musical and more unmusical London is now welter-ing. Another, named May Harrison, to whom an excited hearer at the end of a Bach concerto, appropriately presented a kitten in a bird cage, even "has geni-us beyond question." Little Florizel von Reuter, to whom we in New York po-litely distained not long ago, has been hoisted on a stool to shake a stick at an orchestra that was playing his "Roy-al Symphony." And so it has gone, with girls in skirts at their boot-tops, and boys in knickerbockers and have col-lars, until it was hard to believe that there were so many prodigies in Europe.

So far as saner listeners can detect. So far as saner listeners can detect, there is little "intellectual" quality in Vecesy's playing. Mr. Kneisel himself could hardly put that into the show-pieces, and the "fantasias" that the boy chiefly plays, if Mr. Kneisel were to descend to that sort of thing. When Vecesy does attempt Tschalkowsky's concerto, for example, which invites some of that quality, there is no mistaking his immaturity. Emotion, so far as Vecesy immaturity. Emotion, so far as Vecsey yet understands it, seems to consist in taking slow movements at a small's pace and with an insistent tremolo-trick that he is obviously imitating from elder performers, and that soon grow wearisome.

others, it has a brilliance that almost puts the breath of a musical life into the changest fantasias. You glance over the notes, and they drip dull insignifi-cance. When the boy plays them they sometimes flash with light and color. As charm was Kubelik's, so this vi-vacity seems Vecsey's peculiar trait.

An Emperors Hymn.

An important historical and musical discovery is said to have been made re-cently in the National library of Greece, a manuscript which was sent in from an outside source, having been deciphered says an exchange. It proved to be the only known copy of the hymn of the last Emperor of Byzantium, Constantin Palacelogus, who was forced to yield to Mahomet in 1453. The historical fact exists that when

this Emperor found that the Turks, who had so often been repulsed from Constantinople in earlier years, were about to conquer him, retired with a few of his faithful adherents to the Magia Sophia, in order to pray for divine inter-vention and succor. They intoned this hymn in which all prayed for aid, yet announced their preparedness for death. This hymn has always been thought lost, but this recent find restores it to

musical literature.

An expert Greek bibliophole, J. Sakellarides, declares that this ancient hymn, in its opening measures, has a decided resemblance to the English national hymn, but is far more imposing and ex-alted in its spirit and harmony.

Music Notes.

Leigh Lynch, an old-time manager of brass bands and orchestras, died suddenly a fortnight ago at Parkersburg. W. Va., aged 58 years. He was born in Blairsville, Pa., and moved to New York when a young man. He was one of the first managers that Patrick Glimore had, and later, was associated. more had, and later was associated with many musical enterprises in this country and abroad. Mr. Lynch was a close friend of Eugene Field and with him made a tour around the world. He took the All American baseball team to Europe and Australia and made a for Europe and Australia and made a forwas the treasurer of the Union Square theater. When a boy he was a telegraph operator in the employment of Andrew Carnegie. Mrs. Lynch (nee Ammie Berger) enjoys a high reputation as a cornet player. tion as a cornet player.

Dr. Hans Wagner of Vlenna has invented a new system of plano instruc-tion whereby "musical knowledge is made inevitable."

Clarence Eddy, the eminent American organist, will make a tour this season of the entire United States and Canada. Mr. Eddy has been enthusiastically re-Mr. Eddy has been enthusiastically received by the musical public of Berlin, Vienna, Paris, Rome, and other European cities; and the press have uniformly recognized his performances as those of a master. An idea of his popularity in America may be gained from the fact hat Mr. Eddy has eiter from the fact that Mr. Eddy has given more than one hundred recitals here during a single season.

Zudie Harris, the American planist who for several years past has been winning such signal successes abroad, will come to America in the fall on a special engagement to give several re-citals in St. Louis, at the World's fair.

One of the clever satirical touches in E. F. Benson's latest novel, "The Challoners," going far to redeem the not particularly plausible picture of a musical genius, is the rector who complains of "the falling off in the work of the choir," by which he means profiled the choir," by which he means, malici-ously explains the author, that "the choir had sung one hymn while the organist played another." The mustcians in the congregation, on the other hand, rather enjoyed it. They gravely pronounced the effect rather Wag-

The operatic world has not yet got

over the shock of the announcement that Mme. Schumann-Heink, whom many people regard as the greatest of living contraltes (or mezzo-contraltes), is to leave grand opera to sing in an ordinary brand new American comic opera which Messrs. Stange and Ed-wards are writing for her. Two questions arise in this connection: First, will not her art be wasted on the music? Second will not her figure be wasted on the audience? Of course she will be beyond compare the prima donna of the comic opera stage, but it remains to be seen just how high an importance that public attaches to social equip-ment as compared with agility of heel. -Springfield Republican.

Miss Elsie Playfair, the young violinist, who has been playing with very great success at the Kurhaus in Schev-eningen, Holland, has returned to Paris.

Dudley Buck, Jr., was married Sep-tember 1 in the Church of the Transfig-uration, New York, to Miss Helen Eab-

The College Inn is a new venture in Washington, D. C. It will be fitted up for the accommodation of music students at the national capital.

William Hock, the musical and dramatic director, died in Berlin Wednes-day, August 19. Hock was one of the founders of the German opera in New York and directed performances at the old Metropolitan opera-house under the pold Damrosch.

Calve has been meeting with great success both in Paris and in London, the London Times praising with special warmth her singing in Massenet's "Salome": We are probably safe in assuming that it has now been given at the behest of Mme. Calve, who has lately been singing what is now the title part with much success in Paris. She is mistress of the kind of voluptuous emotion which the composer and his imitators depict so successfully, and imitators depict so successfully, and what success the opera may make in

London will be in great part due to her vivid impersonation of Salome.

Leopold Godowsky is spending the summer at the Villa Belvedere, Friedrichsroda, Thuringia.

George Devoll, tenor and Edwin Isham, baritone, have decided to re-main in America another season be-cause of the many dates already ar-ranged for them by Loudon G. Charlton, their manager. Both Mr. Devoli and Mr. Isham are versatile artists of high rank, have studied and worked nigh rank, have studied and worked together until they have attained a high degree of perfection. Endowed yith exceptional vocal and artistic gifts, both have enjoyed the advantage of extensive training under the best masters in America and Europe. Their repertoire includes a wide range of repertoire includes a wide range of the best ancient and modern music. These artists are prepared for individval engagements, and make a specialty of ensemble work.

Prof. Radcliffe Home.

After a two months' visit in the East, during which time he has visited sev-eral of the large music centers and eral of the large music centers and played on the great organs of the East, Prof. Radeliffe is again at home and will this morning resume his duties as organist at the First Congregational church. The greater part of the time that Prof. Radeliffe was absent was spent in Boston, he being organist at the First Methodist church of Newton for several weeks. In Boston he gave for several weeks. In Boston he gave two recitals, which were greatly ap-preciated by the large audiences, as were the recitals at Harrisburg and Philadelphia. The people at Newton were enthusiastic in their 'praise of Prof. Radcliffe's work while he was organist at the Congregational church there and were anxious to have him

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